

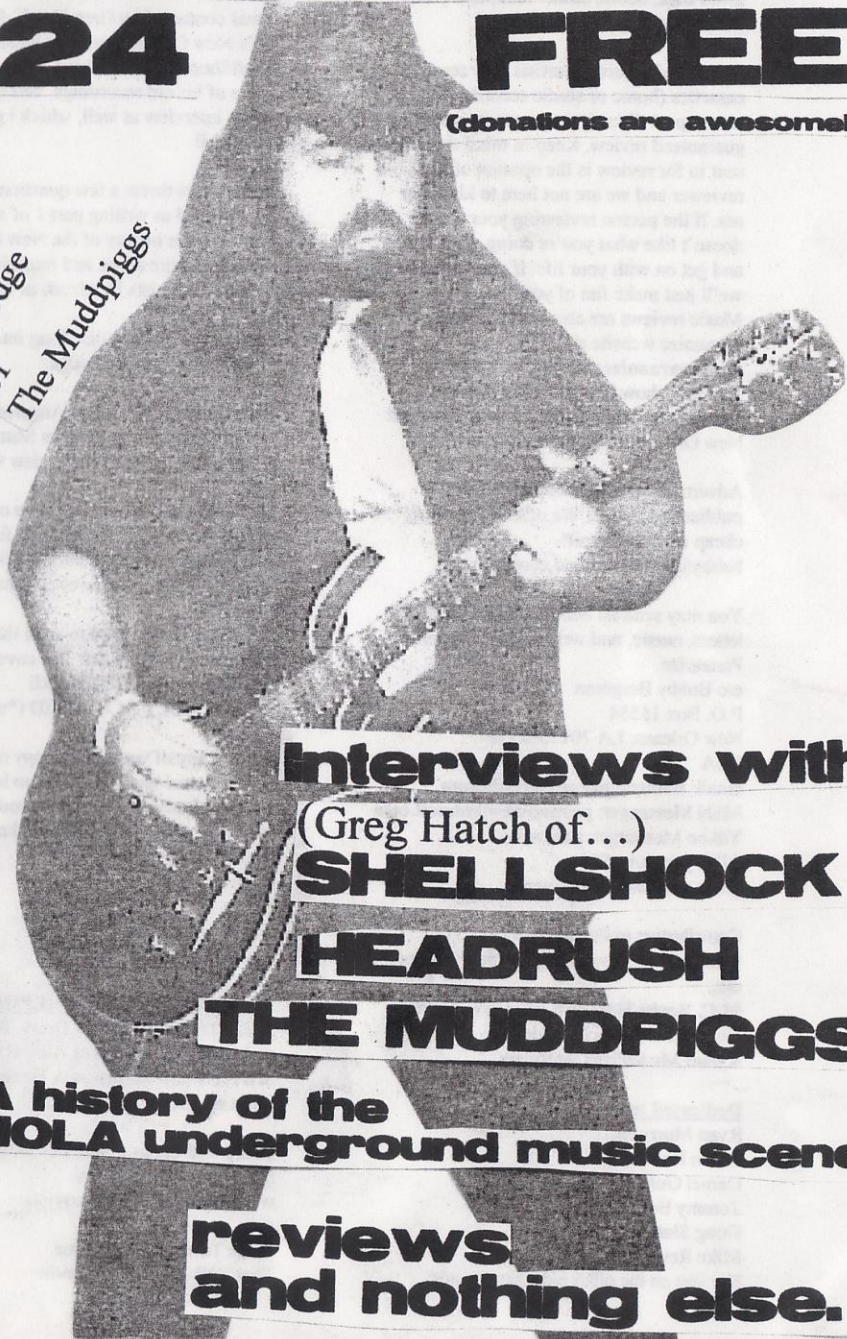
PARANOIZE

#24

FREE

(donations are awesome!)

That's
Al Hodge
Of
The Muddpiggss



Interviews with

(Greg Hatch of...)

SHELLSHOCK

HEADRUSH

THE MUDDPIGGS

**A history of the
NOLA underground music scene**

**reviews
and nothing else.**

Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, hardcore, sludge, grind core, doom, stoner rock, and pretty much anything loud and noisy.

Bands and recording artists may send cassettes (home or studio recorded), vinyl, or compact discs (yes, we accept cdr's) for a guaranteed review. Keep in mind that music sent in for review is the opinion of the reviewer and we are not here to kiss your ass. If the person reviewing your music doesn't like what you're doing, suck it up and get on with your life. If you whine to us, we'll just make fun of you.

Music reviews are also posted on the Paranoize website at: www.paranoizenola.com where you can also find show listings, buy Paranoize Recordings online and check out some old New Orleans metal/hardcore/punk tunes.

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Aysia: MuddPiggs interview.

Dedicated to:

Ryan Morrison
Glenn Rambo
Daniel Guidry
Tommy Boudreaux
Doug Slut
Mike Reuscher
See you on the other side, my friends.

4/07/07:

So here's another issue of Paranoize. I had a little help with this one, and for that I am grateful!

I was contacted by Greg Hatch, from the 80's New Orleans hardcore band ShellShock about hooking him up with some of his old recordings, and he offered to do an interview as well, which I graciously accepted!

Mike Bevis threw a few questions in that one, as well as writing part 1 of an article outlining the history of the New Orleans metal/hardcore scene and interviewing Nola instruMETALists Headrush as well.

Aysia contributed a nice long interview with The Muddpiggs' Al Hodge.

Also, I took a trip to Los Angeles to attend the 3rd Annual Los Angeles Murderfest and wrote a nice long, vague review with pics.

I'm going to continue with the old school retrospective stuff for the next few issues and feature interviews with bands who helped shape our scene into what it is today.

All of the money used to print this issue came out of my pocket. The cover says it's free, but DONATIONS ARE GRACIOUSLY ACCEPTED (*wink, nudge*).

Also, if any of you have a copy machine or access to one and would like to help crank some of these out, your help would be more appreciated than you will ever know!

Enough begging from me.

On with the 'zine.

Enjoy,

Bobby Bergeron

Editor, Paranoize 'Zine

NOLA SCENE REPORT

Evicted (ex-members of Daisy, Rise Above and Hammur Shit. Yes Alix, HAMMURD SHIT!) is now known as A Hanging. www.myspace.com/ahanging

Haarp still doesn't have anything recorded, but go see them anyway. www.myspace.com/haarpnola

Dixie Taverne is still gone.
That's all you need to know.

SHELLSHOCK

Shell Shock were one of the bands that got our scene started. Formed in 1980, they were among the first hardcore bands in New Orleans. I found original vocalist Greg and, with the help of Mike Bevis, shot him a few questions and here is the result.

So when and how did Shell Shock get started? Who was in the first line-up? Was ShellShock the first band labelled "hardcore" in New Orleans?

ShellShock started with my brother and 2 other guys around 1980. We were actually called the Snots and just played in our garage but never did anything. My brother Hatchboy had a roommate (Larry the Punk) who did a local fanzine and a record label called vinyl solution. He was doing a benefit show at Jimmy's and needed some bands to fill time. He ask Mike if we wanted to play a few songs. He told him we would play but then found out friends did not want to do it. We found 2 other guys. Scott Jacobs on bass and John Humphries on drums. We put about 5 songs together in about 2 weeks and played the show at Jimmy's. It went very well and we decided to keep it going from there.

I am not sure if we were the first hardcore band in New Orleans but we seemed to be lucky enough to get the breaks to play gigs thanks to Larry the Punk and to get our name out.



left to right: Gonex, Hatch-Boy, Greg, Chris

I heard a rumor that the guitar tracks on the first 7" were done by the guitarist for Red Rockers. Is that true?

The first 7" we was done in a studio that Larry the Punk set us up with. Hatchboy did play the guitar but Larry did do a guitar track also. Darren from the Red Rockers showed up and did the background vocals on "My Brain Is Jelly".

Was "Lost And Found" supposed to be released on vinyl originally?

The songs on lost and found we mostly practice tapes that we just had laying around. After we did whites of their eyes our style was defiently different and our crowd was very diverse at this time so we decide to

put these songs on cassette and sell them in fanzines and our show so the newer crossover crowd could hear what we use to do because we really did not play these songs live anymore.

Why did you re-record most of the songs from the "No Holds Barred" ep on "Whites Of Their Eyes"? Why wasn't the song "No Holds Barred" included?

We were never happy with that 7 inch. When we did the first one we were clueless of how a studio worked but Larry really helped us and made it sound good. On No Holds Barred we thought we knew what we were doing but it just did not sound all that great.

The "More Gore" LP took years to be released after it was recorded; hell you were even out of the band by the time it was released. What were the reasons for the huge delay?

Instead of putting this out ourselves like we did with the first one we want to see if we could get label to put it out. Metal Blade was interested and we had a verbal agreement but we were just waiting for the contracts. This seemed to take for ever and then they wanted to wait another 9 to 12 months and we did not want to wait that long so we decided to release it on Toxic Shock Records.

FROM THE ASHES OF THE MISFITS
SAMHAIN
A REAL HORROR SHOW!!!
SHELL SHOCK
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What is your side of the story involving you leaving the band?

We decide as a band that it would be better to move to San Francisco Ca. because they had a really good scene there and we thought it was the best for the future. Back then you had to leave New Orleans to get people to take you seriously. I had a friend that was living there and she said we could rent 3 rooms in a house she was living in so we sent her 2 months rent in advance and planned on moving. I remember Easter Sunday in 1988 that is when we loaded up and started rolling west. We all had separate cars so we were following each other with no communication. This was way before cell phones. We got as far as Alberque New Mexico and we lost Hatchboy. We spent all day calling Jimmys mom to see if he had called and about 8 hours later he did call and tell us

where to meet him. We arrived at this rest area and he told us the he decided he did not want to go and was going back home. Jimmy and Mike also decide they were going to go back. I was frustrated after I quit my job and we spent all this money for rent so I told them that I was going to head on by myself at least for 2 months. It has been 19 years later and I am still here. I happened so fast I did not even know we have broken up until a week later Mike called me and ask if I would mind if Kirk took my place and if he could use the songs I have been writing. I gave them my blessing because I wanted to see my brother make it and I knew Kirk could give them more than I could. I was excited to hear their stuff.

Why was Kirk listed (and even has a picture) on More Gore even though you did the vocal tracks on that one?

That is a good question. I really dont know I was surprised when I saw it.


Did you get to hear the stuff that the band did with Kirk on vocals/guitar? What did you think if it?

Mike did send me a tape as soon as they recorded it and I really like it. Kirk is a great guitar player and singer and he added a dimension to the band that I could not give them. I think this really helped there relationship with Metal Blade records because they were going to release there next record.

What was your favorite ShellShock line up and recording?

Whites of Their Eyes LP. I like the artwork and all the songs that are on it.

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What do you think is the biggest difference between the "old" days, and now? In terms of music and such?

To be honest with you I really have not kept up with the newer music and bands. I do think that todays bands have a lot of outlets to get their name and music out that we did not have back then. Bands today have the internet, can make there own cd's. etc. I also think it is alot harder for a band to make it today because

there seems to be alot of competition out there.

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What is the thing about New Orleans that you miss most from the old days?

Mostly the people. In the beginning the scene was really small and everyone knew everyone. If there were no gigs someone would be having a party. In the beginning I remember seeing bands like Black Flag and Circle Jerks play to about 20 to 30 people. I think that is why alot of band passed up New Orleans. The somewhere around 1983-84 it really begin to take off. I remember seeing Black Flag at the Rose Tattoo play for less than 50 people. Then 6 months later the played the Dream Palace in the french Quarter and there were over 400 people. I was glad to see it taking off. That is about the same time we started renting out the VFW hall to do our shows. I would have to say the main thing I miss about the whole scene was the energy of the crowds, they never seemed to dissappoint us. We knew when we were going to play a show whether it was opening spot or a heading spot we knew we had to give it all because we did not want to dissappoint anyone.



Jimmy Bower, Greg Hatch, Mike Savoie, Hatch-Boy

What are some of your strangest/best memories from those days of gigging?

I would have to say one of the strangest gig we ever played was in Hammond. Our drummer at the time called us up late on a Thursday night and said he could get us a gig in Hammond at a club and they would pay us 500.00 to play Friday and Saturday. We arrived there Saturday and we knew we were in trouble. It was a very tough biker bar. We got through about 4 songs and the owner walked up to the stage with a shotgun in hand and made us stop. In front of the whole club of about 60 people he pointed the gun at us and said "I think it is time for you to leave". We had alot of great shows but there are some that do stand out. All the VFW hall shows we did had the best energy and the best crowds. We had some great shows as an opening band also with the Misfits, Exploited, Black Flag, DRI, COC.



Top: Jimmy Bower, Hatch-Boy
Bottom: Greg Hatch, Mike Savoie

What have been some of your least favorite shows?

Our first couple of tours we would have our agent line us up as many cities as he could. I remember the cities you thought were going to be good would turn out to be some of the worst shows. I remember we played Washington D.C, on a weeknight at some sports bar. There was about 20 to 25 people there mostly not paying attention to us. After our 2nd or 3rd song this guy came up to us from the pool table area and ask us if we could turn it down because they could not hear the TV. I got mad and said the rest of the set would be instrumental and walked off the stage. To give you a contrast of how things when on the road back then. We were on tour with the Expolited and we played the Cameo theater in Miami beach and there was about 2000 people there, just a great show. The next day we go to Venice, Fla and we are playing in a self storage unit to about 6 kids.

We ended up playing but the Exploited took off and left.

What were some of your favorite New Orleans bands from that era?

Red Rockers. They put on some of the best shows at Jimmys and Jeds that I will never forget. If you listen to Condition Red you we know what I mean Graveyard Rodeo with Wayne (Doobie) and Pepper. Always a great show. Dobbie would sit on a paint bucket to play his drums. The Sluts, Disappointed Parents, The Flagrantz, In the later days the bands got better with Exhorder, and a few others I know I am leaving out.

Did you do anything musically after Shell Shock?

No once I got settled here in San Francisco I looked around and I hung out with the Melvins alot so I did meet alot of bands but I just did not want to start over again and I really did not like the scene here. At that time it seemed really hard to get a decent gig and the local shows I went to the kids could care less who was playing.

What are you up to nowadays?

I am really happy these days. I have a good job I am married and have a 1 year old son. I would have to say looking back my days with Shell Shock were some of the best times of my life and I will always have those memories.

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Thanks for the interview, Greg! Anything you'd like to add that I didn't touch on?

I would just like to thank everyone that still remembers Shell Shock. It means alot to me and it meant alot to my brother. If you want to print my e-mail address I would like to keep in touch with people from my past.

grego11@sbcglobal.net

HEADRUSH

If you were to meet the members of New Orleans' own HEADRUSH on the street, your first thought would probably be that they are collectively some of the silliest, most ridiculous guys you've ever encountered. They clown everybody and anything, for any reason, even if it inadvertently makes them look rude and/or elitist even though they aren't. At times, their sense of nonsensical humor becomes so thick and impenetrable that one is forced mute, an awkward eyewitness to their world of inside jokes and improvised hilarity. Ask them what they think on almost any topic and you're sure to be met with either sincerely humorous responses, or possibly yet another comment about how pedestrian your question is. After enough of their comic relief, you might start to wonder if they can be serious at all, and that's where the real fun with HEADRUSH begins.

Spend some time with them at their practice space listening to them play, and it becomes immediately clear what the three members of HEADRUSH are VERY serious and passionate about: their music. After only a year, Tony White, Toby Laba, and Matt Brown have been crafting the organic versions of songs that for some time only existed in Tony's head and on countless demo tapes he would record at home on a well-used four track. Tony would usually record every part of an arrangement himself, with help from a drum machine, and wait until he had a new batch of songs to sit you down and make you listen to them. I'd been friends with Tony for enough years to realize that there was something very sincere and personal in his work, but considering the very nature of his compositions I always wondered if there were capable enough musicians in town who could render them live.

It took well over a decade, but my answer came in the form of two of Tony's closest friends and co-conspirators, Toby and Matt. Being that they were both friends with Tony and fans of his demo tapes, it only made sense that they should be the ones to help bring the first batch of songs hand-picked from those tapes to full-blown life. Toby, who is initially

a guitarist, switched over to bass, and Matt, after years of drumming on and off, purchased a new kit and went after his chosen instrument with a vengeance. The result is a multi-headed beast; at once melodic, yet equally as punishing as any of the other well-polished acts in town. Some songs start out pensive, aching and full of melancholy, only to transform into walls of shifting distortion. Others are bombastic and edgy, dropping off into moments that lull the listener into a false sense of security, changing gears and reminding you of a million influences, but never a rip-off. This is all done sans vocals as of this writing, with the feel of the overall songs informing the listener much like a movie soundtrack, only far more focused and intent.

At the moment, the band is auditioning vocalists, but hasn't found the one person who can put the final piece into place. This is actually just fine with them, as they feel that the material is strong enough to play out a-cappella, and truth be told, they're right. It only makes sense that three old friends that had digested the original set list would create what they have, but that doesn't diminish the impact of seeing HEADRUSH live. Once the instruments are plugged in and the first song chosen, they play with a palpable love for what they are doing, and all of the jokes are over for at least the duration of the set. It's hard to imagine that they've only been together as a band for a year, and they will quickly tell you that the chemistry they enjoy as friends is seamlessly transferred to the music's dynamic. Having spent many nights drinking ICE beer (for the higher alcohol content, of course) and listening to Tony's demos with the group before their formation, I can personally attest to their love and knowledge of the material.

Of course, all three of them are huge fans of music as a whole, with liberal doses of NOLA musicians name-checked in any given list of inspirations. Each member of the band has served time in local bands big and small, and they seem to really enjoy bringing a fresh form of music to the local underground scene. This

HEADRUSH

isn't metal, pop, hardcore, or anything else that the city has had, they'll tell you, proud of the fact that they have forged something original in a city that has a little bit of everything. As it goes, each member is aware of the impact that Hurricane Katrina has had on our city and our scene, but prefers to focus more on what contributions they can make by being another band that makes the choice to stay here and play. But this doesn't mean that HEADRUSH isn't planning big, as they will tell you that they feel that the material is polished enough and the commitment of each member more than solid enough to take it to any level needed for more than just local success. After a respectable number of gigs around town, the band has been passing their first three-song demo CD as a group out, and after repeated listens it becomes clear that their first full-length album will be a potent distillation of years of hard work and patience.

When asked about the state of the local underground scene, the entire band has alternate praises and concerns. They have respect for many of their peers, but are



also concerned with the lack of places to play, and the organization needed to pull off gigs

these days in NOLA. It used to be that getting on a bill with a host of other locals was as easy as a drunken phone call, but that was before Katrina. These days, gigs are harder to score, and in some cases HEADRUSH has been passed over for slots that might have better been suited to their particular brand of sonics. Realistically, this is mostly a problem with logistics, but it does strike me as strange that they haven't played with NOLA's other juggernauts in instrumental creativity, SPICKLE, not to mention any of the other vocal-free acts that run through town every now and then. This situation will hopefully be remedied with better places to play in the future, and the fact that their fan base is growing with their reputation as a solid act to add to almost any bill. On that note, it must be reiterated that one of the most attractive reasons to see HEADRUSH live is for their ability to bend genres, and not be pigeonholed into one camp of music—there is literally something for everyone in their set.

In the year and a half since the hurricane, NOLA has seen many unwelcome changes, especially to our ignored little scene of underground audiophiles. We've seen bands leave, some go on indefinite hiatus, and some reform into newer acts that have thankfully stayed here at home. HEADRUSH is, in my opinion, one of the most dedicated and deserving of new attention, not only for their live act, but also for the fact that they really are trying to bring something new to the table. And if you get to catch them hanging out after their set, try to keep up with their brand of humor, no matter how much you feel like someone slipped you the brown acid.

M. Bevis
2007
NOLA

Visit HEADRUSH on the web:
<http://www.myspace.com/headrushnola>

MUDDP IGGs

I caught these guys back in January at the Raise the Dead Festival, over at One Eyed Jack's. Some of you might remember that night. It was the night the Saints defeated the Eagles to go on to their first ever NFC Conference Championship. Those of us at the RTD Fest gathered together to watch it on One Eyes Jack's big screen with old friends and cold beer. The atmosphere was ready to explode with a beautiful party vibe so big and loud, they knew all about it all the way on the Northshore. The festival was sure to be a hit, despite a few scheduling problems that arose because of the game; but, thanks to that big win, and the reunion of a few old-school bands, it couldn't possibly be anything other than a raging success, and these guys had the privilege of kicking off the festivities.

Talk about old-school, it's about time for these dogs to have their day. They've been together in one manifestation or another since April 1990. Originally formed by Jamie Miller (a.k.a. "Jamie James"; "Bubba Dix" at the time) and Al Hodge (also now affectionately known as "Big Daddy Bear", he went by "Alvin Leigh" back in the day), the duo use to meet up at Jamie's place in Chalmette with a tape recorder, a guitar, and keyboard that had a sampler and drum machine built-in. They put together a few songs, with titles such as "Gene Simmons Loves KISS" and "Eating the Algebra Teacher". They put the tapes out in the local record store, and were surprised to learn that a few people actually bought them. Big Daddy Bear mused, "The inside of the tape had the tracks listed and this phrase 'This tape was recorded'. But I think the seller was the cover, which was a picture of the janitor of the local middle school." However, Jamie became preoccupied in the 90's with his New Orleans psychedellic/alt rock band, King Friday, while Al was busy fronting Tungsten, a Chalmette heavy metal outfit.

Around 1998, the two started hanging out again more frequently, and would go home the next day and jam, writing songs about the night before. Brandon Miller (aka, "Jethro Tall"), Jamie's younger brother, started to write lyrics and sing for the group. Now, with a catalog about 15 songs deep, Melissa (yup, she had an alias, too: "Daisy Pukes", or "Piggie99"), a longtime friend of the band who lived with Jamie James for over 10 years, began to jam on bass and even did vocals on one song. It was during these sessions that "Who's Drinking with the Devil Tonight?" was born, which wound up on a Tungsten album. By 2000, the Muddpiggies began to put together demos, and came up with even more material.

Unfortunately, Jamie and Brandon began to shift focus to their other (as-of-yet untitled) project, which was more in sync with the music King Friday used to write. Tungsten also released its fourth album in 2004. Then, in '03 or '04, Melissa was diagnosed with multiple sclerosis. "It took a real hard toll on her motor skills and it just devastated her life, her family's life, and ours, too, to see our friend get this sick so fast like that. She will always be our friend and a part of us, no matter what. When we head back to New Orleans, we always stop by and hang out with her and

talk with her to try to keep her spirits up," said Al.

"At the tail end of 2003, we started to jam again, but this time we had more focus and we wrote a batch of killer songs about drinking, fucking, and smoking. We changed our names and started to pass out copies of the CD in 2004. We wrote a song about one of the cool little places that we all hang out in Chalmette, called "The Shack", and it's become a standard on their jukebox, now," commented Jamie. [Note: The Shack was closed down, due to Katrina - but, rumor has it that it will be re-opening soon and inviting live acts to perform once more.] According to Jethro Tall, "This band is a rock and roll band with elements of classic rock. We all grew up on WRNO, so we got our healthy doses of ZZ Top, The Stones, The Who, AC/DC, Skynyrd, Foghat, and Zeppelin over the years, and it has really left its mark on us."

What has happened in the last year and 1/2 since the storm?

AH: Needless to say, because we used to live in Chalmette, we lost everything so we had to start from scratch. Jamie, Brandon and I moved into a house together over here in Texas and have been working a lot to get back on our feet and have also managed to get some recording gear in the process. So we started jamming again and writing and recording. Every few months we've been recording a new song and an old song and loading them up on the Myspace site or the Soundclick site for people to hear. The thing about living out here is that we don't really have too many distractions because we only know a hand full of people, so we're able to get a lot done. If there are any distractions they are self-imposed, because we went to the bar and got too fucked up and were too hung over to move the next day.

I heard somewhere that you guys actually played the Chalmette circuit briefly (as in, more than the one show you mentioned in your bio), pre-K? Is that true, and is there anything you want to mention? Tell me some memorable moments/funny stories from your Chalmette performance.

AH: Yes, we were playing around Chalmette at The Shack and The Dog House before the storm and we actually had a bunch of stuff booked in September and October of 2005 in Metairie and New Orleans that we had to bail out of because we lost all of our gear and we were homeless there for a month or so after Katrina killed St. Bernard Parish. As far as memorable stuff, I have to say that playing that first show in Chalmette on June 3rd of 2005 with WE'RE ONLY IN IT FOR THE HONEY was a real stand-out show. It was the first time that Jamie had been on stage in over 10 years and the same with me too. It felt good to get out there again and do it live you know. Each show has a little something about it that makes it cool. The "Raise The Dead" Festival that the NOLAUNDERGROUND put on was a great show too. I think each one gets better and better. It's all about having a great time and getting loaded with our friends.

MUDDP IGGs

Has the loss from Katrina colored your writing at all?

AH: The type of music we play is good time "let's get fucked up" rock and punk, so writing about losing all of our shit just doesn't fit the format at all. I think what we're doing will help people escape that frame of mind of losing it all. New Orleans is a party city, so that's how we deal with grief, is by celebrating life and not sitting there getting depressed. Fuck that! Life's too short for that mess. Have fun and have a drink!

What's it like, living together AND playing, writing, and practicing together? Is it particularly nerve-racking without the friends and family you grew up with, and living in a new town? I know it's been a year and half now, so surely you've made new friend and contacts there, and found new hangouts. But, I'm sure there's still some homesickness and cabin fever - because, let's face it: there's nowhere on earth like Chalmette OR New Orleans. So, you've got to get on each others' nerves....

AH: It was a few weeks after the storm when we made the decision to rent a house together. I mean, it was our only option because of work, really. We all lost our jobs and those companies said that they were not coming back either, so unless we wanted to gut houses or work at a fast food place, we would be unemployed and broke and homeless. So we said "Fuck it, let's stay out here for a while". So, we rented a 2-story house and we all split the bills 3 ways. It helps us save money for the future and helps us get the band thing going, too, because we're all right there and ready to go at any given time. There are a few people out here from Chalmette that we grew up with, so there's a taste of home from time to time when we get together for a BBQ or to hang out, so that's cool; and, we've met some really great people out here that took us in. There are times we do get homesick and miss the food so we have to get away from one another and go back to visit family and other friends back in Louisiana and then we all come back fresh and back in the mood to do it again. It happens every few months where we get cabin fever and have to break away. We miss the way of life that is only New Orleans.

I want to talk about the fact that you guys currently don't have a bassist or a drummer. You play over pre-recorded tracks when you perform. Was this a conscious decision, and is it a permanent format; or, are you just compensating until you find the right feet to fill the shoes, so to speak? How was this received as a live act, especially since the next band's drum kit was set up behind you? You mentioned that you had a bassist in the past; have you ever had a drummer? How has technology changed your drum beats, effects, sound, and writing techniques, since you guys started 15 years ago (where the electronic stuff is concerned)? Who writes the bass and drum tracks?

AH: It was a conscious decision to go this route. It started with us doing it like this in Jamie's room and then letting the cat out of the bag and letting people hear the CD. From there, a bunch of people were asking us to play a show, so we just took what we did in the practice room to the live setting. We did talk with a few people about playing bass and drumming for us, but they were in other bands. We talked with Keith (drums) and Troy (bass) from Rat in a Bucket at first, but there were touring and recording all of the time so that sort of fell through; and besides, we didn't want to disrupt another band to do this. We also talked with Dano and Kevin about it when we are all loaded at Lounge Lizards or any other bar on Decatur Street. But again, we didn't want to take away from [We're Only in it for] The Honey, because I think they are one of the most important bands to come out since the "Appetite For Destruction"-era Guns 'n' Roses. So, we haven't ruled out the idea of having an actual rhythm section, so we'll see what happens down the line. As far as playing live we do get some looks and questions from some people about why we don't have a drummer and a bass player. But for the most part, once people get past that, they usually dig what we do. It's all about having a great time and putting everybody in a great mood. I think we usually pull it off. It's actually harder to do what we do, because we're not seeing the drummer's face for cues to start and stop. We have to listen for them instead, and that takes a lot of practice to get tight. And more than anything is that it's a lot easier to do shows because that's less shit we have to bring out on the road. Another idea we thought about doing was having a drum kit set up behind us with a real doll on it. When we first started in 1990, Jamie and I did the same stuff with a drum machine and guitars, as time went by better sounding shit came out and better recording gear came out too, so we were able to get better as time went by. Jamie does all of the drum beats and the bass lines too as well as the lead guitars, so he's got a lot of stuff going on when we are recording songs.

What kind of feedback have you gotten from the Raise the Dead (RTD) performance, in reference to your lack of a rhythm section, your return to NOLA/ first local post-K gig, and to your overall style? Have you now played any shows (in Texas or elsewhere) since RTD?

AH: The RTD festival went over really good. There was a great vibe in the air that night after the Saints beat the Eagles to go to the NFC Championship game and everybody was in a great mood and the city was on fire that night. I helped do some of the organizing for the festival so I was a mess trying to keep all of the bands happy. Katy and The Goat and everybody that worked the festival took a lot of heat from every direction that night, but I think it was a success over all. It was our first gig back and it felt good to play on our home turf again. We got a lot of good comments from friends and peers directly and indirectly from people coming up to us and saying, "So and so said y'all were real good and tight", and a few friends told

MUDDPIGGS

us that it was the best show that they had seen us play; so, that felt good to hear. It was a real headache for all of those that were there getting that organized, but in the end it was just a great night. You had The Saints beat The Eagles on the big screen first and were headed to the NFC finals for the Super Bowl so everybody was in a great mood after that and the city in general was on fire. So then 5 minutes later the intro starts, the screen goes up... for us to come out and start playing after that high was unlike anything else I've ever felt. The energy in that room was insane. It was great. There were a ton of bands playing that night and it was just great to see all of our friends again face to face. There were people at the show that we hadn't seen since before the storm and it was a great "welcome home" to get to share a few beers afterwards with them. The thing I was sorry about was how late the show got started because of this some of the bands weren't able to play because of their work schedules, and I hope that the next time we get to book another show like this we can get those bands like The Pallbearers and Slow the Knife on there and so people can see them play. Barring that, the show went over really good and we made a bunch of money to help out the NOMHRF, that helps get instruments and music equipment to other people in the area that lost all of their shit just like we did. We were fortunate enough to get some help from programs like Music Cares right after the storm and work our asses off to get other gear, so we knew what it was like to wake up the day after Hurricane Katrina and not have a guitar to play the blues on after that mess. As far as not having a rhythm section, we really didn't get any flack about that, so I think people are starting to get the idea that we're very different from a lot of the other bands that play live. We've talked with some bands from around the Houston area and we're going to start playing around here during the summer. We're still recording a bunch of stuff right now, so once we get done with that then we'll get out there and see what happens.

I noticed the leather cowboy hats @ RTD! How have you adapted to cowboy life? Is the new culture/scene influencing your writing to any degree? How has the change/move/hurricane experience affected your outlook on life, music, the scene, New Orleans/Chalmette, people in general/in the South?

AH: Hahaha! The "cowboy life"? If anything we're the "Sub-urban Cowboys". Haha, a bunch of dudes that have never been on a horse before in their damn lives! We started wearing that stuff before the storm at the gigs in Chalmette to sort of have "sleaze / cock rock" look and to stand apart from all of the other bands playing around town, too, and I guess it was a foreshadowing of where we'd end up at after the storm. The only thing that being out here has done for us is that we don't get interrupted at all when it comes to writing and recording. I mean, we're from St. Bernard and New Orleans, so no matter where we lay our head at night, those influences come out in our songs. So, the Texas way of life hasn't really had an

affect on our writing at all, but it has helped us become better at BBQing and drinking. As far as being affected by the hurricane and the move, well yeah, we're all a bit shell-shocked by it, and it hits you from time to time. It's like dealing with the death of a family member, but it is a death of your old life. I try not to think about it too much and just move forward. Nothing good comes out of looking behind you. So we stay focused on what's ahead of us. I can't see writing a bunch of songs about what happened. I thought about it right after the storm, but really: who wants to relive that shit all over again while they are listening to a song? Music is escapism. If I want to get depressed or bummed out about what happened, I'll look at the pictures of my place after the storm with all of the sludge and shit on top of everything, or watch that "When The Levees Broke" documentary. I'd rather think about the good times we had with family and friends if I travel down memory lane than to think about the loss and the deaths that occurred from that mess.

Any words on the NOLA/Chalmette scene?

AH: I have to say that this next wave of bands like We're Only in it for the Honey, Snake Oiler, The Schitz, Pitts Vs. Preps, The Muddpiggs, and a ton of other ones are starting to get noticed. I think everybody was ready for some music to come out of the area that put you in a good mood and made you want to get high or drunk and have a great time. I'm glad that we are a part of what's happening with this wave of bands and besides we all grew up together too, so we all like to go watch each other play and end up at a bar on Decatur Street until 11 in the morning afterwards just talking about which old KISS album was the best and taking pictures of Kevin B., from The Honey taking a bar nap haha!

Do you have any immediate plans to return? Long-term?

AH: Right now, we just live from month to month. That's the only way to get by these days. I think eventually we'll come back, but it will be Chalmette or New Orleans only because there is NO place like it in the world. It's the last of the old world European type cities left in America. Again once the cost of living goes down and there is a place to work, then we'll think about it. But for the time being it's cheaper to live out here and we make a lot more than we did back home, so that's what keeps us out here. We miss our families and our friends so that keeps the fire in us to want to get back there one day, because it is HOME. So one day we'll be back, we just can't say when just yet.

***You can check out The Muddpiggs at www.myspace.com/muddpiggs. They'll also be playing at Checkpoint Charlie's on Saturday, May 12th, with We're Only in it for the Honey and The Schitz.*

~Jenn A. (aka, "Aysia")
March 19, 2007

IN DEFENSE AND ADMIRATION OF THE NOLA UNDERGROUND - Part 1

New Orleans is known for possibly more cultural contributions than any other city in this country. At first, this statement might seem a tad presumptuous, but that objection holds water only until you tally up the score. From our food that boasts international flavor and favor, the cultural mélange of our architecture, our predilection for celebration for almost any reason, our perennially entertaining sports teams, and yes, even tragedy on an almost inhuman scale, New Orleans has gifted our country and even the world with many important and lasting ideas, philosophies, and skills. We're known for all of those things and definitely even more, but the case must be made that when you really ponder the multitude of savory and salient treats to issue forth from our swampy little city, one export stands as the clear winner: music.

The impact of New Orleans on the ever changing and wide-ranging spectrum of music is diverse and immense, and one could even argue that if it weren't for New Orleans, we wouldn't have some of our most cherished musical forms. Honestly, when you consider just how many expressions in sound have had their genesis here, it is almost an open and shut case. Jazz, Blues, Boogie, Swing, Ragtime, Swamp, and R&B . . . the list goes on and on and on. But one often criminally overlooked contribution from New Orleans is our hardcore/metal hybrid that is often called the "New Orleans Sound" by metal magazine writers and just "the underground" by many that have the wherewithal to live here. I have long found it hard to understand why many of the bands that are so influential in so many ways to a solid base of fans are largely ignored in this city's musical legacy, aside from random reports and of course, the very magazine you're clutching in your grubby little paws right now. I'm going to give a brief history of the bands that have shaped this underground and try to catch up to now, as much as time and space allows.

One of the first, if not THE first band to really embody the original effort, was SHELL SHOCK. They formed in 79'-80', and were the biggest band of the scene with their humorously aggressive hardcore punk at that time. The best way I ever heard them described was "Motorhead, if they were punkers", and more or less, that about sums it up. They released some singles, then broke up, but then re-united right about the time of the mythic VFW hall of Franklin Avenue, and influenced countless local bands to form in that time. I saw Shell Shock many, many times during their second run, and even though they went more and more into the metal side of music as the crossover deepened, their shows were always wild, and they always played like they wrote the songs the night before, excited and a hell of a lot of fun. After a time, they released a few full-length albums and seemed ready to take the

music to the next level. Unfortunately, this was not to be the case, as tragedy stepped into the scene with the unfortunate death of original guitarist Mike "Hatch Boy" Hatch. Hatch Boy was in many ways the arbiter of the bands sound and after he was gone, it just made sense that it would be the end of Shell Shock. Thankfully, the recordings still exist and are being traded to this very day.

GRAVEYARD RODEO, who also wielded an early prototype of the future sound of NOLA metal, was just as huge of an influence on the scenerter back in the early 80's. Originally named Bob's Barbecue, the Rodeo went in a decidedly darker and more metal direction, but fused the immediacy of punk into their attack and released a few tapes to local fervor. They had a slight Misfits vibe, and it was always cool to see the vocalist, Perry, emerge from a casket while Doobie, the drummer, played some evil shit he had summoned through dark practices as an intro on the p.a. This was another local band that had split during the very early 80's, and then reformed right before the VFW was the institution it became. They changed out members more than a few times, but always played tight and angry, which made them one of the best bands to open a show for a national act. Unfortunately, they never got to release any vinyl in that time, but if you search hard enough there's always someone out there with a couple of old dubs from those tapes, and they're worth locating, believe me. Years later in the early 90's, they did get a CD released but the material was different, and the original urgency was gone.

These two bands did more to inspire and ignite our local underground than almost any others. For a few years there, it seemed that there was always a gig, and we enjoyed shows by some of the biggest touring acts that came through, sometimes just because they knew what was going on down here, and wanted to get in on the fun we were having. Hell, even I was in a little hardcore band during that time, and it seemed that almost everyone had designs to start a group at one time or another. Our underground scene was just that, with hundreds of kids showing up for shows and everyone knowing each other; sometimes our gigs would be more like parties, and vice-versa.

Then there was EXHORDER, and man, was it a fuckin blast in the beginning. I'm almost certain that I was at their first gig, way back in 1986 or 1987 at some shithole club under the Elysian Fields overpass . . . Joe's Playhouse or something like that. It was a run-down two-story nightmare, in a really bad neighborhood. The owners weren't freaked out by us damn punk rockers, and they let us have all-day music bashes that lasted from day til night. And it was at one of those little punk festivals that

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somewhere near 12 bands played all day and night, including Shell Shock and Graveyard Rodeo, and about 10 bands in, this bunch of metal guys we had seen at some of the shows started setting gear up. Everyone was curious, as bands like Metallica and Slayer had started to creep heavily into the underground scene by that point, and the metal/hardcore crossover had started to breed some local talent. But no one was prepared for what Exhorder had come to do that evening. You ever hear stories about old Black Flag or Bad Brains shows, how the people who were there describe it something like the room exploding? That's the best way to put it when it comes to that first Exhorder show. From the first note played, the pit was more aggravated and insane than almost any other local show I had seen, and a lot of people were grabbing each other and asking them if they were really seeing what they thought they were. Seriously, people went NUTS—Exhorder only played five songs, and had to play "Anal Lust" again as an encore. Everyone bought their demo tape, and everyone had an opinion on the first real "speed metal" band to hit our scene. Either way, that tape, along with playing tons of shows seasoned Exhorder into a musically destructive force to behold. More than any other band before, Exhorder galvanized the entire underground, and soon shows were huge affairs, with metal and punk kids smashing into each other in the pit, with none of the usual violence and suspicion these two scenes had previously visited upon each other.

As Exhorder began their pattern of gigs and tours and recording, other bands started to creep and crawl in the background, out of focus and shadowed. The SLUGS, who were alumni of the last vestiges of Shell Shock, had begun to do some extremely bottom-heavy tunes that bordered on just metal to some of us recovering hardcore kids. The Slugs are more familiar by their current name, CROWBAR, but they still craft some of the most unapologetic metal around, and they've always done it from home. After multiple albums and almost constant touring, Crowbar is still out there making the rounds and keeping the NOLA sound alive. Make no mistake, they helped to advance the underground sound here, and probably will for some time to come.

At this point in the timeline, the V.F.W. hall was no longer able to withstand the abuse we were inflicting on it, and closed its doors to the underground, forcing us to find new venues. One of the most notable places in that time was Storyville Jazz Club, located right in the heart of the French Quarter, and there were some incredible shows there in the late 80's to early 90's. A host of big-name acts played great shows there, and there always seemed to be one of our own on the lineup.

Along with that first blast of The Slugs/Crowbar also brought with it the first stirrings of two of the most famous and lauded bands from NOLA—SOILENT GREEN and EYEHATEGOD. At first, both bands were far more chaotic and misunderstood than they are today, but the vermin seed that informed both of these bands at the start is still amazingly intact and thriving. And those two bands played some of their first shows at the Storyville, starting legacies that continue to infect underground music to this day.

In the case of EYEHATEGOD, there is strong evidence to indicate that despite an almost complete commercial embargo, their influence is felt far and wide in the underground and beyond. If you can remember when their first demo tapes came squinting into the sunlight, there wasn't "stoner rock", there wasn't really even "grunge" to speak of. This was the few years in between the breakdown of hardcore and the birth of commercial angst music, and it was a welcome relief to have more than a few bands in that time that were the REAL underground buzz. EYEHATEGOD started much as it operates today, as a "slow hardcore band" and after a few years of congealing, touring, recording, and some amazingly violent and caustic shows, they became THE band to check out if you wanted to hear what the New Orleans underground had mutated into. Aside from a few years on hiatus, and a Spinal Tap-like roster of bassists, E.H.G. has been there all this time, and shows no signs of stopping anytime soon. They have been cited countless times by an amazingly diverse field of musicians across the globe, and mentioned by many other journalists as one of the first bands to craft the Rosetta Stone for the "Heavy" revival that was to come. Their valid contribution to underground music as a whole is undeniable and deserved, if only because you can tell that they love doing what they do so much.

The other demented outfit to blow us all on our asses from then until now is SOILENT GREEN. Originally formed by a bunch of Chalmette music freaks, most notably the dearly departed NOLA underground fixture GLENN RAMBO on vocals, Soilent is a bit different than what it started out as, but rest assured, they are still as powerful now. Early Soilent shows were sometimes horrifying in the best possible way, with Glenn contorting, vomiting, and spewing sick rants out at the crowd. They were a beautiful spectacle back then, ugly and profane, and not giving a damn about anything but playing. There are a couple of demo tapes out there with that original lineup, and are just as important to a local underground music collection. After a few years, internal struggles within the band caused a shakeup in the roster and Soilent lost some of its fan base, but with the release of their first album, they

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started to build on the juggernaut that they have become. Touring and recording just as extensively as EYEHATEGOD has helped keep them known around the world, and press coverage of Soilent has been glowing, hailing them as one of the underground acts to watch. The only detractor to the Soilent Green Legacy is the unfortunate amount of tragedy that particular band has suffered, with enough multiple road-related injuries and deaths to stop some bands outright. As of this writing, Soilent Green is writing new material for another album, and I was lucky enough to catch some of it during one of their recent practices. Rest assured, the Green are still at it, and once you hear the new songs you'll agree-they are just as brutal as ever, and just as committed to their vision.

Since those bands started and/or finished, there has been an amazingly wide array of music represented here in NOLA on an underground level. One of the most important venues to present shows was the R. C. Bridge lounge, which was THE place to go for any one of the varied flavors of NOLA noise, metal, punk, and any of the hybrids those forms can affect. For the first time in around a decade, it seemed that everyone was in a band, and the best part was that none of them sounded anything like the others, assuring shows that were as inspiring as they were eclectic. This lasted from the early 90's for about 5 or so years, and the impact that club and the shows that were staged there are legendary on the underground circuit here. And to be fair, there weren't many bands that made it too far out of NOLA, but were just as influential to our scene as a whole. The 90's were a very fertile time in NOLA, and most of the members of the groups playing out at that time are still around, with new and exciting groups to this day.

Once the R.C. was shut down due to countless noise violations, there was a brief period where we had shows at a place called Monaco Bob's, but aside from some good local action, and a few nationally-known acts it was too brief to say that it had any influence. Then came the other hallowed name to be added to the list of places that would let us listen to and play our underground tunes: the DIXIE TAVERNE. The Dixie was more than just a good place to catch a great live show; it was a watering hole, meeting place, and the scene of countless nefarious plans and ambitions. More came out of that dive than any other place, save for the V.F.W. Once the Dixie became known for its willingness to host underground gigs, virtually every working band played a show there, and many new bands debuted their acts on an almost constant basis. An off shoot of EYEHATEGOD, The MYSTICK KREWE of CLEARLIGHT, played there multiple times, and was as exciting as it was surprising.

Instead of heavy tunes full of nihilism and bleak landscapes, T.M.K.O.C. was the bastard child of The Allman Brothers, vocal-free and full of long, winding jams. They released an album and a 7" , but then regrettably parted, mostly due to the fact that each of the members were involved in more than a few other bands.

It must be mentioned that, despite their concentration on the neighboring city known as Metairie to play out of, ACID BATH was a huge influence on the NOLA sound. Some early punks might be confused, as there was an outfit with the same moniker in the mid-80's, but this act came about in the 90's, and were decidedly more metal, although their take on that genre was just as different as they were from the rest of the local underground. With interludes that could be downright ethereal, and vocals that were more sung than screamed, Acid Bath gained success at a much faster rate than many other bands that had been working for years. Make no mistake, they could be devastating at times, and were definite standard-bearers of local METAL, but they are occasionally overlooked by serious NOLA locals due to their aforementioned lack of gigs in NOLA proper. Regardless, during their run, they were able to crank out two of the more professional discs of that time, to critical rave reviews. And then, just as the stage was being set for their next chapter, another NOLA tragedy happened: the death of their bassist Audie Pitre'. This devastated Acid Bath, and after a period of deep introspection the band realized that the whole was the sum of its parts and disbanded. Since then, Acid Bath has achieved a highly regarded place in the underground, with bootlegs, DVD's, and websites set up by fans keeping them alive in one fashion or another.

One of the most enduring acts from that time in NOLA underground history is HAWG JAW, who are still at it, despite a few setbacks. With their vicious, attack-dog style of New Orleans hardcore, the "Jaw have released a couple of well-received discs that are vicious and show what a few old hardcore kids can conjure up all these years later. Of particular note is the acrobatic stage presence of front man Mike Dares, with his penchant for back flips and dives, often with a total disregard to his personal safety and consciousness. Hawg Jaw shows are always good events to check out, as they rarely play with anything less than 100%. Also around this time another band was establishing its stake in our scene and since then has found much success and praise. I'm talking about SUPLECS, and as it goes, they have been one of the most visible and outspoken devotees of both their NOLA heritage and our underground scene. With their up-tempo approach, and flat-out ROCK aesthetic, Suplecs are a good gig to catch if you want to see what FUN is in

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the NOLA underground these days. An almost relentless touring and gigging schedule has tightened Suplecs into a seamless live machine, and has garnered them approving press coverage and even some TV exposure. Their two full-length releases are easy to find, and worth searching out for a dose of the pawty we here in New Orleans have known about all along.

At this point in the timeline, the game changed a bit, as many bands started to release their own CD-R's due to the advent of digital home recording. Another big change was that many bands were getting signed to unknown or shoestring recording labels. Worth mentioning is the insane grind metal group FLESH PARADE, who were able to release their assembled demos as a CD for Relapse records, but unfortunately disbanded a short while later. If I would have to call one album a local cult favorite, that CD would be it. Some people covet that disc with an almost religious fervor, and it's sad that Flesh Parade never got to realize their true potential, because they were just that damn good. Rumors persist of a reunion, but as of yet, no signs point to their return. On the same level, in the extreme metal category, is an outfit that has actually seen mounting success outside of our little underground—GOATWHORE. Informed by the feel of extreme black metal, Goatwhore has slowly built a solid reputation for frenetic, blasphemous shows that are as tight and angry as any one of those Norwegian bands everyone was on about when they decided to burn down churches back in the 90's. A good sign of progress, to some, was when Goatwhore was added into rotation on Mtv2's "Headbanger's Ball". Of course, there were some cries of sellout, but to me, this only keeps our legacy fresh and visible.

Now, in order for this to be a proper journal of some of the movers and shakers of our underground scene, there must be a mention of one of our most famous exports, that being PANTERA front man Philip Anselmo. Now, many might question the validity of Mr. Anselmo's inclusion, being that first, he is/was a bone-fide rock star, and second, that Pantera is not a local underground band, instead hailing from Texas. Now honestly, these are good points, but one cannot deny the numerous lower-profile outfits that he has fronted in the time since Pantera went on hiatus, some of which are decidedly more underground and local than the mega-popular band that brought him to the world. With his outfits SUPERJOINT RITUAL, DOWN, and ARSON ANTHEM releasing albums, touring from a home base in Louisiana, and touting a decidedly NOLA feel, it would be remiss to opt him out of the cast of characters that have helped to shape the latter era of the look and feel of this underground scene. If anything, his media

visibility has helped this city, being that he always speaks lovingly about his hometown, thereby assuring that his legion of devotees will almost certainly peek behind the curtain to see what else is happening down here.

And of course, after all of this and more went down, Hurricane Katrina happened. Pretty much every place to play disappeared, just as everything else did in the storm. Bands were split up and displaced, and for a time it seemed that more than just our infrastructure would be damaged for the foreseeable future. Luckily, the gravity of the situation regarding the ENTIRE Louisiana musical spectrum was remedied fairly quickly and with little red tape, making me wonder if FEMA couldn't learn a lesson or two from any of the numerous charities that have replaced millions of dollars in lost equipment. Most of the bands that were working in the underground are back by this writing, although there has been some mutation of the bands and a slowing of the schedule of shows due to lack of places to play. Regardless of the obstacles, the NOLA underground is a feral animal, which comes in handy when you are living in feral times.

One thing we have learned here in our scene is how to survive without sunlight or media codification. Although my intent is to educate and inform the reader of the numerous reasons why it is important to give the NOLA underground the credit it so richly deserves, this is by no means a cry for help or corporate meddling. In the next installments of this series I hope to delve deeper into the history of the NOLA underground, and to reveal acts that never quite made it outside of home. As we will see, these acts were just as influential, as were some of the venues that made such movement possible.

M. Bevis
2007
NOLA

REVIEWS

Sive

Versus

Tortuga Records

Okay, this might be a little too far out there for some, but I actually like this one more and more. Sive are an experimental outfit that likes to do long, ponderous excursions in sound, and sometimes pull it off if I'm loaded enough. They have conjured up some really heavy pieces that resonate with a kind of zombified plodding that can work well, and Versus is as good a place to start as any. The best feature on this e.p. is that between the two overly long tracks, there are also two remixes by ex-Godflesh front man Justin Broadrick, who is no stranger to making slow motion soundscapes. If you like to get baked and just zone the fuck out, this will do the trick.
(M. Bevis)

Alabama Thunderpussy

Open Fire

Relapse Records

So it's pretty obvious what I'm going to mention first in this review. NOLA's own Kyle Thomas (Exhorder/Floodgate/Jones's Lounge/Pitts Vs. Preps) is handling the vocals on this sixth album from Alabama Thunderpussy. If you've kept up with this band over the years, you know what's goin' on here. Heavy whiskey-fueled southern rock with a nod to classic metal. Kyle, as can be expected does a stellar job in the vocal department, and the rest of the band just keeps on crankin' out the same quality rock that they're known for.
(Bobby Bergeron)

The Berzerker

Animosity

Earache Records

Industrial grind madness. This sounds kinda like what the result would be if Carcass used a drum machine. At this moment I'm diggin' this, but I'm not sure if it'll be getting a regular spot in the ol' cd changer anytime soon.
(Bobby Bergeron)

Between The Devil And The Deep Blue Sea

Demo 2006

www.myspace.com/devilandthesea

Wow, this sure is a long band name! Luckily, they have long songs to back it up! Prepare to get your head fucking crushed! Former members of a some of Lafayette's heaviest (Icpeick Revival, Collapsar, Hooves, etc.) got together to form this triumvirate of DOOM! Slow, churning doom that at times plods along at a medium pace while the vocal duties are shared between Ryan and Dave. They've got a few split releases coming up, so watch for them!
(Bobby Bergeron)

Blood & Time

At The Foot of the Garden

Neurot Recordings

Another side project from the multi-disciplined creative camp that Neurosis has evolved into. This is not so much surprising as it is satisfying, in that there is familiar Neurosis territory, but is different enough to demand attention. Scott Kelley and Noah Landis are the two main culprits, joined by a assured rhythm section. The feel here is sparse, and isolated, with the usual outbreaks of angst-ridden distortion and bombast. Very moody and brooding, but at the same time comes across as lighter and more spacious than the wall of paranoia and claustrophobia Neurosis creates. Real fans will want this; otherwise you might want to preview it first.
(M. Bevis)

Blutch

Materia

At A Loss Recordings

Belgian sludge/doom that is at times too drawn out and droney. While I am into what they're doing for the most part, at times the songs just seem to drag on forever.
(Bobby Bergeron)

Catholicon

Treatise On The Abyss

Negativity Records

Yes, another Catholicon review in this 'zine. It seems as though I always have a mention of them in here, but damnit if they don't deserve it. Baton Rouge's least respected black/death metal export, Catholicon, have finally caught up with themselves and released a new album (their third!) in a reasonable amount of time and this is their most brutal work yet! This vocalist just does not sound human! His vocal style embodies a high pitched shriek and a guttural growl simultaneously, and he pulls it off live too, so this is no studio trickery here. Check them out on myspace at www.myspace.com/catholicon and make your move. dc siht yuB (←-----backwards message brah!)
(Bobby Bergeron)

Dash Rip Rock

Hee Haw Hell

Alternative Tentacles

So I've lived in the New Orleans area my whole life and managed to go 20 years without hearing this band. Avoiding them at every show or festival they managed to play at. And what fucking happens? I GET A FUCKING CD TO REVIEW IN MY FUCKING 'ZINE! And another question. WHAT THE FUCK ARE THEY DOING ON ALTERNATIVE TENTACLES RECORDS? This is the label that brought us the Dead Kennedys and Neurosis. THIS DISGUSTS ME. THIS IS SHIT. I FUCKING HATE THIS BAND.
Next.
(Bobby Bergeron)

The Dead Sea

Through The Veil

Pluto Records

This band played the last Paranoize Productions show at the eDixie Tavern before Katrina took it away. Heavy fucking doomy metal along the lines of Neurosis/Isis from Lubbock, Texas. The songs from the Beyond The Lake Of Sleep demo are here, and 5 more. Good noisy heavy stuff!
(Bobby Bergeron)

Destruction

Thrash Anthems

Candlelight Records

This is sort of a "best of" album, from these German thrash masters, but instead of just throwing the old recordings on, the songs have all been re-recorded with 2 new ones thrown in. Normally I'd frown on this sort of thing, but all of the songs are done perfectly and sound just as good, if not better than the originals. THRASH TILL DEATH!
(Bobby Bergeron)

Kalas

s/t

Tea Pee Records

Fuckin' old school metal mamnnnn... right! What we have here is Matt from High on Fire singing with an erstwhile super group of Bay Area metal fiends pounding out the METAL. This is far better than I anticipated, when I first heard about this I was dubious and thought it was just going to be silly. Not so, as this is a pretty damn fine attempt at filtering that beloved old metal sound and feel through modern sensibilities and abilities. At times it feels genuine, and Mr Pike does a really fine job at coming up with more than his trademark H.O.F.

REVIEWS

growl. If they can improve on this with their second disc, this could catch on. Would be amazing if they toured with Pitts vs. Preps, you'd have to break out the bandannas and sleeveless Union Jack shirt for that one, bruh! (M. Bevis)

Mogwai

Mr. Beast

Matador Records

Mogwai is a strange beast, which might explain the title of their last recording. At times, they can almost do no wrong, able to match their wall of sound to ones built by Isis and Pelican, almost brick-by-brick. Earlier albums have made me wonder why the underground metal scene hasn't embraced them tighter, because some of their work is just so damn HEAVY at times. But, on this last album, there is a reason to pause, as the tracks have become much more introspective and obtuse.

There is a very real shift to dynamics in the place of a groove, and it makes this a harder listen than any previous Mogwai albums. Although I can't stop listening to track #2, this still pales in comparison to previous outings. Maybe it's just a phase.

(M. Bevis)

Nox

Ixaxaar

Earache Records

Brutal fuckin' death metal! Kinda reminds me of Hate Eternal, with a little old Deicide thrown in. This drummer fuckin' KILLS! This is a genre that I'm VERY picky about, and this is one of the few bands in this style that hold my interest for a whole album.

(Bobby Bergeron)

Onslaught

Killing Peace

Candlelight Records

Thrash metal legends Onslaught return with Killing Peace.

They put out a couple of albums in the 80's then kind of faded away and reunited in 2005. While there are no real surprises here, this is quality, classic thrash metal done right. Basically if you are into Exodus and Overkill, this will, no doubt have you thrashing about and raising your fist in the air.

(Bobby Bergeron)

Place Of Skulls

The Black Is Never Far

Exile On Mainstream Records

I didn't know what to think of this on first listen, but this has really grown on me the further I've gotten into the album.

Good heavy rock with a doomy edge. The standout on here for me is the track "Darkest Hour" which is almost a ballad, but stays heavy. After doing a little research, I've found that it's ex members of Pentagram and Oversoul. Makes sense now! Fans of Pentagram, St. Vitus and of course Black Sabbath should dig this.

(Bobby Bergeron)

Stinking Lizaveta

Scream Of The Iron Iconoclast

At A Loss Recordings

I first saw this band at Monaco Bob's sometime in '97 I believe, (maybe '98 or even '96) with Dulac Swade and Hawg. Jaw opening, and it was the first time I'd ever seen an all instrumental heavy band. Since then, they've played in New Orleans at least a dozen times, if not more, and I never miss them. But, I've never owned any of their recordings. Now I do. This is their latest, and it's just more of what they do. Instrumental metal done with skill and charisma.

(Bobby Bergeron)

The Sword

Age of Winters

Kernado Records

Well, well, well, it seems that someone finally picked up the

suits of armor that SLEEP left at the drycleaners all that time ago. Prime, grade-A DOOM, if it got cleaned up just enough to crash the prom, and get everyone high. The production is quite good, and there are some interesting time changes in a few spots. As usual, this looks and sounds like Black Sabbath jamming with Gandalf and Saruman, but it rings true throughout most of the disc. No surprises that this is one of those buzz bands, and I'm sure that these guys will have everyone nodding their heads in unison for quite some time. (M. Bevis)

Truckfighters

Gravity X

Meteor City Records

The classification "Stoner Rock" has never made sense to me, but in some cases it seems okay to use that term in describing certain bands. This happens when a band fits that particular adjective SO much that it really would be harder to call them something else. That said, Truckfighters are exactly one of those bands, and while there are enough hooks to keep any Stoner devotee playing air guitar for days, it still remains to be seen if this band can cut the test of time. There are just too many songs on this album, and it detracts from the overall impact of the little over half of the play list that really rocks. A good band to check out if you're into Lowrider or Dozer, but this is another band you should preview first. (M. Bevis)

Type O Negative

Dead Again

SPV Records

Wow. They kind of speed things up this time around, musically bringing back their punk/thrash sound for a bit that was prevalent on "Slow Deep And Hard", but keeping the vocals melodic and croony with the occasional yell. Make no mistake, this isn't another Carnivore album, they sound a bit rejuvenated this time around. No cover songs on this one, but enough quality originals like "Profits Of Doom" to make up for it.

(Bobby Bergeron)

Unleashed

Midwinterblot

SPV Records

This goes for the throat from the first note of the first song "Blood Of Lies" and just doesn't let up! These guys have been around for a good while now! I remember first reviewing them in my old 'zine, Thrashcore. I wish I'd kept up with them, because from this recording, it sounds like they haven't lost a bit of their ferocity over the years. Brutal Swedish death metal!

(Bobby Bergeron)

Various Artists

For The Sick: A Tribute To Eyehategod

Emetic Records

This is a 2 disc set with a shitload of bands, so I'll just let you know which ones stand out... Kylesa "Left To Starve" is the official standout in my opinion, followed by Kill The Client "Concussion Machine Process", Deadbird "Children Of God", Brutal Truth "Sister Fucker", and I can be here all day just listing bands and which covers they do.

(Bobby Bergeron)

With Passion

What We See When We Shut Our Eyes

Earache Records

This band is good and tight, with technical riffing and whatnot but they don't really sound like a thousand other bands that I've heard before. On top of that, the vocals are just annoying. And that's all I really have to say about this.

(Bobby Bergeron)

Los Angeles Murderfest (March 24/25 2007)

I decided, on a whim, to go to Los Angeles for the 3rd Annual Los Angeles Murderfest. I don't usually travel for shows/fests, but after seeing the line-up, I figured I'd at least check out how much a flight would be for a weekend trip to L.A. I came across a ridiculously cheap flight, and I figured that if I didn't click it right then, I'd never go.

So after booking the flight, and getting an offer from Deana to crash on her couch out there, I was all set. My first night in Los Angeles (while suffering some major jetlag) was spent drinking whiskey and watching 80's metal videos, Deana singing Enuff Z'Nuff "New Thing" to me, then I ended up crashing for the night.

DAY 1

The bands played in 2 separate rooms, the Front Stage, and the Main Stage. Usually one would start after the other, but sometimes one band would start 5 or 10 minutes before the other band would finish. I saw a few death metal bands whose names escape me and were not very memorable. I'd wanted to see Ruido, but I went down the street to eat and missed their set.

So after a few more death metal bands, the first band to catch my attention was Watch Me Burn. They played psycho grindy stuff with a screaming female vocalist www.myspace.com/watchmeburn.



Watch Me Burn

Kylesa then took the front stage and just tore shit up! Always a great show.



Kylesa

The next band that I caught was Genghis Tron. Wow! Amazing, chaotic industrial grind.

A few more death metal bands played, then Dekapitator, who were ex members of Exhumed playing old school thrash metal! After they played, 2 of the guys immediately walked to the Main Stage and played for REPULSION(!!!) and people went fucking apeshit!

Deceased followed and were fucking incredible! Old school death metal! I interviewed them in Thrash-Core 'Zine way back when. I'd wanted to see them for a long time. They were well worth the wait! King Fowley usually handles drum duties as well as vocals, but tonight he was the front man, only brandishing a mic and a scowl and was fun to watch as he made cool faces and stuff while he sang. One of the highlights of the whole fest!



Deceased

Atheist began their set in the next room while Deceased were playing their last few songs. I wasn't very impressed with them, (though I wasn't really into them when I saw them way back when at Storyville with Exhorder and Gammacide either). I like their recordings, but live they were kinda boring. Death Metal masters

Obituary closed the night and were fucking intense!

DAY 2

Day 2 of Murderfest had much more variety in the music and I didn't feel like I was just bombarded by death metal all fucking day.

The band playing when I got there was Judas. I walked in during their LAST FUCKING SONG, but what I heard was heavy sludgy hardcore with pissed vocals. Here is what they sound like: www.myspace.com/judaslays.

For some reason I don't remember the next few bands, but then Worhorse took the stage and played some crusty hardcore with a strong metal influence. Good stuff! www.myspace.com/worhorse.

Los Angeles Murderfest (March 24/25 2007)



Worhorse

On the Main Stage while Worhorse were playing was Horsemen Of The Apocalypse. Sick fucking brutal grind! After checking out their Myspace page, I found out that they are a christian grind core band. Since you can't really understand the lyrics, it doesn't really matter to me.

www.myspace.com/thehorsemenoftheapocalypse

Next, on the Front Stage was Progeria, who I'd seen at the Dixie Taverne years and years ago with rat in a bucket opening. They are a LOT better nowadays! Blazing grindcore, with each song starting off with stick clicks. Tight band and the crowd was totally into them! www.myspace.com/progeriac



Progeria

Inveenshot played some sick grind over on the main stage. After checking them out for a few minutes, walked over to the Front Stage for Warbringer, who made me wonder if I'd gone into some kind of time warp or something. They looked and sounded like an 80's thrash metal band, and they were damn good at it! Somebody needs to keep the flame of true thrash metal burning damnit! www.myspace.com/warbringer.



Warbringer

I walked outside and ran into some folks from the Relapse Records message board, while one of them was getting arrested for drinking a beer outside the venue. Yes folks, in places that aren't New Orleans, you get arrested for that sort of thing.

I went back in to catch Fetus Eaters whose vocalist played guitar in Watch Me Burn the other night, and this evening was screaming into a megaphone, blowing whistles, playing saxophone and other assorted madness. Fun show.

Kill The Client, from Dallas, TX who have played at Dixie Taverne a couple of times took the stage and played straight forward, no bullshit grindcore and were tight as fuck! Morgan (vocals) gave me a shoutout then they went into their cover of Eyehategod "Concussion Machine Process". After their set, Eyehategod's "Blank" blared over the p.a. which made me homesick for a bit.



Kill The Client

After walking around a bit I ran into some more Relapse board folks then caught one of the big surprises of the night. Dr. Know. Dr. Know have been around since the 80's and play old school punk/hardcore, but back when it didn't have the "old school" tag, because it was new back then, ya see! They had an energetic crowd during their set.

When they were done, I was hungry, so I took a walk to In N Out Burger to get my grub on, so I missed several bands, but got back just in time to catch Lack Of Interest, who was one of the main reasons I went to the fest. Blazing hardcore/thrash/powerviolence whatever you call it, they were fucking vicious and there was a pit the entire time they played.

I was then assaulted some more by Despire You who, after releasing several tracks on splits and compilations were finally playing their first show ever! Fucking intense grind!

The last 4 bands were hardcore/punk legends The Accused, Pig Destroyer, Anal Cunt, and Brutal Truth. My camera batteries were dead, I was drunk, I had a blast. (Bobby Bergeron)

UPCOMING SHOWS

APRIL

- 17: Die Young/In Tomorrow's Shadow/Da Capa Preta @ Green Space 7 P.M. All Ages
- 20: Die Rotzz/Ratzinger @ Circle Bar 10 P.M.
- 21: Hawg Jaw/Face First/Haarp @ Banks St. Bar 10 P.M.
- 21: Valume Nob/Sinkhole/Hollow Point @ The Bar 10 P.M.
- 23: Code Duello @ One Eyed Jack's 10 P.M.
- 24: The Locust/Cattle Decapitation/Daughters/In Tomrrows Shadow @ High Ground 7P.M.All Ages
- 27: Haram/Pygmy Lush/Big Baby @ Green Space 7 P.M.

MAY

- 3: Fuck The Facts/In Tomorrws Shadow/Jude Fawley @ Green Space 7 P.M. All Ages
- 5:The Converts/Da Capa Preta/A Hanging @ St Roch Taverne 10 P.M.
- 12: We're Only In It For The Honey/The Schitz/The Mudpiggs @ Checkpoint Charlie 10 P.M.
- 12: Iskra/Haarp @ Green Space 7 P.M. All Ages
- 21: American Cheeseburger/We Need To Talk/Ratzinger @ Green Space 7 P.M. All Ages
- 25: In Tomorrws Shadow/Superstar Phatbeat/I Wrestled A Bear Once @ High Ground 7P.M. All Ages
- 26: Crowbar/Valume Nob/Oblige @ The Hangar 10 P.M.

Where Dey At?

- Banks St. Bar 4401 Banks St.New Orleans
- Circle Bar 1032 St. Charles Ave (at Lee Circle) New Orleans
- Green Space 2831 Marais New Orleans
- High Ground (formerly Cypress Hall) 3612 Hessmer Ave. Metairie
- One Eyed Jacks 615 Toulouse St. New Orleans
- St. Roch Taverne 1011 St. Roch New Orleans
- The Bar N. 3224 Edenborn Metairie (Fat City, Brah!)
- The Hangar 1511 S. Rendon New Orleans

This is by no means a complete list of everything happening in the area. Check out www.noladiy.org or www.nolaunderground.com for more.



hematovore

(www.myspace.com/hematovore)

Untitled (CD - and001) \$10

The Dirty Souf's instru-metal guitar army! Hailing from the deepest, darkest jungles of the Bama Bible Belt, this 3-guitar slinging quintet breathes a vibrant breath of fresh air through the realm of instrumental metal, bridging the gaps between numerous subgenres while rocking the collective party to the collective ankle.



GEZOLEEN

(www.myspace.com/gezoleen)

Black Spaces Between Stars (CD - and002) \$8

Welcome into your head this "one man band" of multiple coagulated bass lines, mangled drum tracks, textural samples and synths, vocal dementia, and above all, commanding musicianship - and let it scramble your brains into fajita meat. This is the uncontrolled, unusual, and uncompromising sound of a musical visionary truly losing patience...and someone's bound to get hurt.



VERSE AND RADIATION

(www.myspace.com/verseandradiation)

Along The Celestial Ruins (CD - and003) \$10

Putting the "POW" back in power trio, Verse And Radiation's debut brings "the business" with mathematic-blues riffery, tasteful guitar trickery, and percussion that sounds like it was played on God's own thunderbolt-firing drum kit. Like a finder's keepers cake stuffed with diamond grills, gold chains, and pimp cups, V/R offers a shining slice of metallic treasure to offset being surrounded by the strangely-hip, sugary-sweetness that fills the metal shelves today.



GANON

(www.myspace.com/ganon)

In The Dead Of Sleep (CD - and004) \$10

The voluminous atmosphere conjured up by Michigan's Ganon is a churning, bubbling brew of alluring psychedelic doom. Embark on a mind-numbing journey through the dark-side of human imagination culminating in a lucid, voyeuristic vision of the final, solemn collapse. The essence is a warmly inviting, yet aurally enveloping expedition immersing one further and further inward to bear witness to the calm versus the storm.

.....coming soon.....

::DYSRHYTHMIA / ROTHKO - split CD::

::GANON - new full length CD::

::HEMATOVORE - new full length CD::

::BETWEEN THE DEVIL AND::

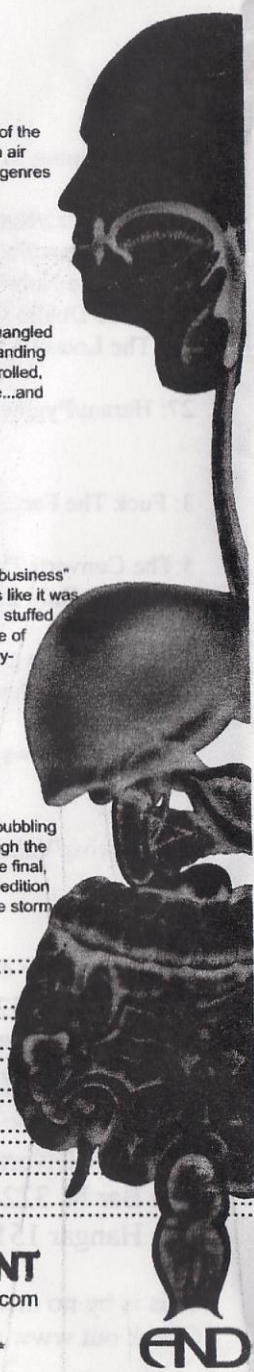
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END